



# Integrated Faith Standards for Academic Curriculum

## Music Education Curriculum

### High School

\*Revised 2022

*“Education is an important mission, which draws young people to what is good, beautiful, and true.”*

**Pope Francis**

## *Diocese of Manchester Catholic School Standards for Music Education*

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“Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God” (Colossians 3:16).

Music expresses the deepest aspects of the human person. Saint Augustine observed that when we sing, we pray twice. Our Sacred Scripture so values music that one of the most beloved books of the Bible, the Psalms, is a compilation of musical compositions.

Music represents one of the most sublime applications of mathematics. Beethoven and Bach represent the apex of the beauty of the mathematical foundation of music.

It is developmentally important to expose children to music at an early age to help them learn the sounds and meanings of new words. When children have the opportunity to experience the various modalities of music, we help them to holistically grow as a person. The connections formed during exposure help build important social, emotional and cognitive brain connections, helping them to develop neuroplasticity in their young brains. Music strengthens memory skills, naturally calms and soothes, helps express love and joy, and fosters creativity and intelligence.

### *Basic Principles Underlying All Standards to be Used for the Planning of Curriculum for the Diocese of Manchester*

- A passion for mission should inform every curriculum decision.
- All knowledge reflects God’s Truth, Beauty, and Goodness.
- Curriculum and instruction enable deeper incorporation of the children into the Church, the formation of community within the school, and respect for the uniqueness and dignity of each person as created in the image and likeness of God.
- Education fosters growth in Christian virtue and contributes to development and formation of the whole person for the good of the society of which he/she is a member, and in recognition of their destiny, an eternal life in Christ.
- Each subject is to be examined in the context of the Catholic faith through Scripture and Tradition and is to be illuminated by Gospel values.
- Learning and formation are interconnected, as are the natural and spiritual development of each student.
- Curriculum and instruction seek to promote a synthesis of faith, life, and culture, forming students as disciples of Jesus.
- All curricula must support a commitment to strong and consistent Catholic identity.
- Curriculum will assist the student’s ability to think critically, problem solve, innovate, and lead towards a supernatural vision.

### *In a Catholic School, Curricular Formation...*

1. Involves the integral formation of the whole person, body, mind, and spirit, in light of his or her ultimate end and the good of society.<sup>i</sup>
2. Promotes human virtues and the dignity of the human person as created in the image and likeness of God and modeled on the person of Jesus Christ.<sup>ii</sup>
3. Seeks to know and understand objective reality, which includes transcendent Truth, is knowable by reason and faith, and finds its origin, unity, and end in God.
4. Develops a Catholic worldview and enables a deeper incorporation of the student into the heart of the Catholic Church.<sup>iii</sup>
5. Encourages a synthesis of faith, life, and culture.<sup>iv</sup>

## *Gifts of CHRIST<sup>©</sup> at the Diocese of Manchester Catholic Schools*

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The Gifts of C.H.R.I.S.T.<sup>©</sup> are dispositions made up of 4 Catholic virtues (humility, prudence, fortitude, and affability) and the three transcendentals (truth, beauty, and goodness) of the Catholic faith. CHRIST in the Gifts of C.H.R.I.S.T.<sup>©</sup> stands for Catholic Habits and Responses in School and on Teams.

Through curricular and extracurricular learning experiences at a Diocese of Venice Catholic school, PK-12th grade students will learn about the 7 Gifts of C.H.R.I.S.T.<sup>©</sup> and how to consciously think, behave, and respond to challenging situations using the moral and ethical values and virtues of the Catholic faith.

### **Truth**

**GC.T.1.0** I will seek to understand the truth in all situations.

**GC.T.2.0** I will be truthful in the way I act, and respond, and accept truth around me.

### **Beauty**

**GC.B.1.0** I will seek beauty in all things and in all situations.

**GC.B.2.0** I will find the beauty of God’s creation and wonders around me.

### **Goodness**

**GC.G.1.0** I will exhibit goodness as God’s example during my daily life.

**GC.G.2.0** I will seek goodness in learning situations and remember to see God’s likeness and goodness even in my opponents.

### **Affability**

**GC.A.1.0** I can be kind and treat others the way I would want to be treated.

**GC.A.2.0** I can treat others with respect, and I can be approachable and friendly.

### **Humility**

**GC.H.1.0** I embrace the wisdom and knowledge that my mentors and teachers have to offer, and I understand that I can learn from their knowledge and experiences.

**GC.H.2.0** I am humbled with the knowledge and talents I have, and I understand that I can always learn more.

### **Prudence**

**GC.P.1.0** I embrace learning from others, and I understand the importance of sharing my knowledge and talents by teaching others as well.

**GC.P.2.0** I can be prudent in making ethical decisions by using my Catholic faith and values as a moral compass.

### **Fortitude**

**GC.F.1.0** I can do all things through Christ who strengthens me.

**GC.F.2.0** I will seek courage in difficult situations in pursuit of what is true, beautiful, and good.

### CRITICAL THINKING AND REFLECTION

#### Cognition and Reflection Are Required to Appreciate, Interpret, and Create with Artistic Intent

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- 9-12.ME.CR-1.0** Apply listening strategies to promote appreciation and understanding of unfamiliar musical works.
- 9-12.ME.CR-2.0** Compare, using correct music vocabulary, the aesthetic impact of two or more performances of a musical work to one’s own hypothesis of the composer’s intent.
- 9-12.ME.CR-3.0** Analyze instruments of the world and classify them by common traits.
- 9-12.ME.CR-4.0** Compare and perform a variety of vocal styles and ensembles.

#### Assessing Our Own and Other’s Artistic Work, Using Critical-Thinking, Problem-Solving, and Decision-Making Skills, Is Central to Artistic Growth

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- 9-12.ME.AAW-1.0** Evaluate and make appropriate adjustments to personal performance in solo and ensembles.
- 9-12.ME.AAW-2.0** Evaluate performance quality in recorded and/or live performances.
- 9-12.ME.AAW-3.0** Evaluate one’s own or other’s compositions and/or improvisations and generate improvements independently or cooperatively.

#### The Processes of Critiquing Works of Art Lead to Development of Critical-Thinking Skills Transferable to Other Contexts

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- 9-12.ME.CWA-1.0** Make critical evaluations, based on exemplary models, of the quality and effectiveness of performances and apply the criteria to personal development in music.

### HISTORICAL AND GLOBAL CONNECTIONS

#### Through Study in the Arts, We Learn about and Honor Others and the World in Which They Live(d)

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- 9-12.ME.LHO-1.0** Investigate and discuss how a culture’s traditions are reflected through its music.
- 9-12.ME.LHO-2.0** Compare the work of, and influences on, two or more exemplary composers in the performance medium studied in class.
- 9-12.ME.LHO-3.0** Compare two or more works of a composer across performance media.
- 9-12.ME.LHO-4.0** Analyze how Western music has been influenced by historical and current world cultures.
- 9-12.ME.LHO-5.0** Analyze music within cultures to gain understanding of authentic performance practices.

## **The Arts Reflect and Document Cultural Trends and Historical Events, and Help Explain How New Directions in the Arts Have Emerged**

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- 9-12.ME.CTHE-1.0** Evaluate the social impact of music on specific historical periods.
- 9-12.ME.CTHE-2.0** Analyze current musical trends, including audience environments and music acquisition, to predict possible directions of music.
- 9-12.ME.CTHE-3.0** Analyze the evolution of a music genre.
- 9-12.ME.CTHE-4.0** Examine the effects of developing technology on composition, performance, and acquisition of music.

## **Connections among the Arts and Other Disciplines Strengthen Learning and the Ability to Transfer Knowledge and Skills to and from Other Fields**

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- 9-12.ME.CAOD-1.0** Apply knowledge of science, math, and music to demonstrate, through an acoustic or digital performance medium, how sound production affects musical performance.
- 9-12.ME.CAOD-2.0** Combine personal interest with skills and knowledge from a non-music class to explore, design, and present a music-based or music-enhanced topic of interest to demonstrate the ability to make transfers across contexts.

## **INNOVATION, TECHNOLOGY, AND THE FUTURE**

### **Creating, Interpreting, and Responding in the Arts Stimulate the Imagination and Encourage Innovation and Creative Risk-Taking**

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- 9-12.ME.CIR-1.0** Analyze and evaluate the effect of “traditional” and contemporary technologies on the development of music.
- 9-12.ME.CIR-2.0** Incorporate or adapt new, emerging, or previously unfamiliar technology to create an innovative composition, music project, or related product.

### **Careers in and Related to the Arts Significantly and Positively Impact Local and Global Economies**

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- 9-12.ME.LGE-1.0** Design or refine a résumé for application to higher education or the workforce that highlights marketable skills and knowledge gained through music training.
- 9-12.ME.LGE-2.0** Analyze the effect of the arts and entertainment industry on the economic and social health of communities and regions.
- 9-12.ME.LGE-3.0** Compare the organizational structure of a professional orchestra, chorus, quintet, or other ensemble to that of a business.

## **The 21st-Century Skills Necessary for Success as Citizens, Workers, and Leaders in a Global Economy Are Embedded in the Study of the Arts**

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- 9-12.ME.CWL-1.0** Analyze and describe how meeting one’s responsibilities in music offers opportunities to develop leadership skills, and identify personal examples of leadership in school and/or non-school settings.
- 9-12.ME.CWL-2.0** Summarize copyright laws that govern printed, recorded, and online music to promote legal and responsible use of intellectual property and technology.
- 9-12.ME.CWL-3.0** Define, prioritize, monitor, and successfully complete tasks related to individual musical performance or project presentation, without direct oversight, demonstrating skills for use in the workplace.
- 9-12.ME.CWL-4.0** Design and implement a personal learning plan, related to the study of music, which demonstrates self-assessment, brain-storming, decision-making, and initiative to advance skills and/or knowledge.

## **ORGANIZATIONAL STRUCTURE**

### **Understanding the Organizational Structure of an Art Form Provides a Foundation for Appreciation of Artistic Works and Respect for the Creative Process**

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- 9-12.ME.UOS-1.0** Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.

### **The Structural Rules and Conventions of an Artform Serve as Both a Foundation and Departure Point for Creativity**

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- 9-12.ME.SRC-1.0** Transfer accepted composition conventions and performance practices of a specific style to a contrasting style of music.
- 9-12.ME.SRC-2.0** Transpose melodies into different modalities through performance and composition.

### **Every Artform Uses Its Own Unique Language, Verbal and Non-Verbal, to Document and Communicate with the World**

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- 9-12.ME.UL-1.0** Analyze expressive elements in a musical work and describe how the choices and manipulations of the elements support, for the listener, the implied meaning of the composer/performer.
- 9-12.ME.UL-2.0** Interpret and perform expressive elements indicated by the musical score and/or conductor.

## SKILLS, TECHNIQUES, AND PROCESSES

### **The Arts Are Inherently Experiential and Actively Engage Learners in the Processes of Creating, Interpreting, and Responding to Art**

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- 9-12.ME.AIE-1.0**    Improvise rhythmic and melodic phrases over harmonic progressions.
- 9-12.ME.AIE-2.0**    Compose music for voices and/or acoustic, digital, or electronic instruments.
- 9-12.ME.AIE-3.0**    Arrange a musical work by manipulating two or more aspects of the composition.
- 9-12.ME.AIE-4.0**    Perform and notate, independently and accurately, melodies by ear.
- 9-12.ME.AIE-5.0**    Research and report on the impact of MIDI as an industry-standard protocol.
- 9-12.ME.AIE-6.0**    Synthesize music, MIDI, pod-casting, webpage-development, and/or similar technology-based skills to share knowledge.
- 9-12.ME.AIE-7.0**    Combine and/or create virtual and audio instruments.
- 9-12.ME.AIE-8.0**    Record, mix, and edit a recorded performance
- 9-12.ME.AIE-9.0**    Score music and use Foley art for a video segment or full video.

### **Development of Skills, Techniques, and Processes in the Arts Strengthens Our Ability to Remember, Focus on, Process, and Sequence Information**

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- 9-12.ME.RFPS-1.0**    Apply the ability to memorize and internalize musical structure, accurate and expressive details, and processing skills to the creation or performance of music literature.
- 9-12.ME.RFPS-2.0**    Transfer expressive elements and performance techniques from one piece of music to another.

### **Through Purposeful Practice, Artists Learn to Manage, Master, and Refine Simple, then Complex, Skills and Techniques**

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- 9-12.ME.MMR-1.0**    Synthesize a broad range of musical skills by performing a varied repertoire with expression, appropriate stylistic interpretation, technical accuracy, and kinesthetic energy.
- 9-12.ME.MMR-2.0**    Sight-read music accurately and expressively to show synthesis of skills.
- 9-12.ME.MMR-3.0**    Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills.
- 9-12.ME.MMR-4.0**    Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.
- 9-12.ME.MMR-5.0**    Develop and demonstrate proper vocal or instrumental technique.



## PITCH

### **Pitch Fundamentals— Specific Frequencies of Sound, Known as Pitches, Are Basic Units of Music. Pitches Can Be Presented Successively and Simultaneously in Myriad Ways, Providing a Basis for Musical Expression across a Broad Spectrum of Genres, Media, and Styles**

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- 9-12.ME.PF-1.0** Identify pitches on the staff, using treble, bass, and C clefs, in performed and notated music.
- 9-12.ME.PF-2.0** Identify pitch discrepancies between notated and performed music in one or two voices.
- 9-12.ME.PF-3.0** Identify half and whole steps presented in— a. performed music b. notated music.
- 9-12.ME.PF-4.0** Identify major scales presented in— a. performed music b. notated music.
- 9-12.ME.PF-5.0** Identify the function of a pitch relative to a tonic and its scale, using scale degree names and/or numbers, in— a. performed music b. notated music.
- 9-12.ME.PF-6.0** Identify major keys and key signatures in notated music.
- 9-12.ME.PF-7.0** Identify forms of the minor scale, including natural, harmonic, and melodic forms in— a. performed music b. notated music.
- 9-12.ME.PF-8.0** Identify and notate a relative key and its key signature.
- 9-12.ME.PF-9.0** Identify minor and relative keys in— a. performed music b. notated music.
- 9-12.ME.PF-10.0** Describe key relationships in— a. performed music b. notated music.
- 9-12.ME.PF-11.0** Identify chromatic, wholetone, and pentatonic scales in— a. performed music b. notated music.
- 9-12.ME.PF-12.0** Describe the size and quality of an interval in— a. performed music b. notated music.
- 9-12.ME.PF-13.0** Identify interval inversions and compound intervals in— a. performed music b. notated music.
- 9-12.ME.PF-14.0** Identify sounding pitches that correspond to the notated pitches of a transposing instrument when given the specific level and direction of transposition.
- 9-12.ME.PF-15.0** Describe the quality of a chord in— a. performed music b. notated music.
- 9-12.ME.PF-16.0** Identify modes in— a. performed music b. notated music,

### **Harmony—Groupings of Pitches that are Successively and/or Simultaneously Produced form Perceivable Units Known as Chords. Chords Relate to Each Other within an Established Musical Style through the Context of Harmony**

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- 9-12.ME.HY-1.0** Identify chords using letters and Roman/Arabic numerals that indicate specific scale degree of the root, quality, and bass note in— a. performed music b. notated music.
- 9-12.ME.HY-2.0** Use Roman numerals to indicate the harmonic progression implied by a figured bass.
- 9-12.ME.HY-3.0** Describe the quality of a seventh chord in— a. performed music b. notated music.

- 9-12.ME.HY-4.0** Identify seventh chords using Roman/Arabic numerals that indicate specific scale degree of the root, quality, and bass note in— a. performed music b. notated music.
- 9-12.ME.HY-5.0** Compose a bass line added to a given soprano line, following the normative harmonic procedures of 18th-century music.
- 9-12.ME.HY-6.0** Use Roman and Arabic numerals to indicate the specific chords and inversions implied by a bass line.
- 9-12.ME.HY-7.0** Notate the pitches and rhythms of the outer voices (soprano and bass lines) in a performed harmonic progression that is composed in a major or minor key and may include limited use of chromatically altered pitches.
- 9-12.ME.HY-8.0** Identify and describe harmonic function within a chord progression in a. performed music b. notated music.
- 9-12.ME.HY-9.0** Identify cadence types in— a. performed music b. notated music.
- 9-12.ME.HY-10.0** Identify and describe harmonic function and progression in— a. performed music b. notated music.
- 9-12.ME.HY-11.0** Identify the type of 6 4 chord used in notated music.
- 9-12.ME.HY-12.0** Describe the type of 6 4 chord used in notated music.
- 9-12.ME.HY-13.0** Identify types of embellishing tones, including nonharmonic tones, in— a. performed music b. notated music.
- 9-12.ME.HY-14.0** Compose a bass line added to a given soprano line that incorporates unaccented passing and/or neighbor tones while following the normative harmonic procedures of 18th-century harmony and voice leading.
- 9-12.ME.HY-15.0** Notate embellishing tones, including nonharmonic tones, indicated in a figured bass or Roman numeral progression.
- 9-12.ME.HY-16.0** Identify and apply harmonic sequences in— a. performed music b. notated music.
- 9-12.ME.HY-17.0** Identify and describe tonicization in— a. performed music b. notated music.

### **Melody—Pitches that Are Deliberately Sequenced through Time Produce an Expressive Musical Statement Known as a Melody**

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- 9-12.ME.MY-1.0** Sight-sing the pitches and rhythms of a melody that is notated in treble or bass clef.
- 9-12.ME.MY-2.0** Notate the pitches and rhythms of a performed melody— a. in treble or bass clef b. composed in a major or minor key.
- 9-12.ME.MY-3.0** Identify features of melody in— a. performed music b. notated music.
- 9-12.ME.MY-4.0** Compose a bass line added to a given soprano line, following the normative melodic procedures of 18th-century music.
- 9-12.ME.MY-5.0** Identify and apply melodic procedures in— a. performed music b. notated music.

### **Voice Leading—Individual Voices of a Composition Are Imbued with a Cohesive Sense of Motion and Interaction through Musical Voice Leading, Which Is Rooted in Historical Traditions**

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- 9-12.ME.VL-1.0** Identify and apply the procedures of 18th-century voice leading through— a. score analysis b. error detection c. writing exercises d. contextual listening.
- 9-12.ME.VL-2.0** Apply the procedures of 18th-century chord spelling and doubling through— a. score analysis b. error detection c. writing exercises.
- 9-12.ME.VL-3.0** Apply the procedures of 18th-century chord voicing and spacing through: a. score analysis b. error detection c. writing exercises.
- 9-12.ME.VL-4.0** Apply the conventions of 18th-century chord spelling, doubling, spacing, and voice leading to progressions that include chords in first inversion.
- 9-12.ME.VL-5.0** Identify and apply the procedures of 18th-century voice leading of cadential 6 4 chords through— a. score analysis b. error detection c. part-writing exercises d. contextual listening.
- 9-12.ME.VL-6.0** Identify and apply the procedures of 18th-century voice leading of passing, pedal (or neighboring), and arpeggiated 6 4 chords through— a. score analysis b. error detection c. writing exercises d. contextual listening.

**Rhythm and Meter—Music Exists in the Dimension of Time, where Long and Short Sounds and Silences Can Be Combined in Myriad Ways. This Temporal Aspect, Called Rhythm, Is Often Governed by a Layered Structure of Interrelated Pulses Known as Meter**

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- 9-12.ME.RM-1.0** Identify the rhythmic values of notes and rests in— a. performed music b. notated music.
- 9-12.ME.RM-2.0** Describe beat division and meter type in— a. performed music b. notated music.
- 9-12.ME.RM-3.0** Describe the meter type in— a. performed music b. notated music.
- 9-12.ME.RM-4.0** Describe the time signature in— a. performed music b. notated music.
- 9-12.ME.RM-5.0** Identify irregularities of beat division and/or beat grouping into measures in— a. performed b. notated music.

**Rhythmic Patterns—Musical Sounds and Silences May Be Produced Individually but Are Typically Grouped into Distinctive Rhythmic Patterns. These Patterns Help Define the Specific Identity of a Musical Passage as it Combines with Other Passages to Create Larger Rhythmic Formations**

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- 9-12.ME.RP-1.0** For rhythmic patterns in simple and compound meter— a. Identify the rhythmic pattern b. Notate the rhythmic pattern c. Sight-sing the rhythmic pattern.
- 9-12.ME.RP-2.0** Identify rhythmic discrepancies between notated and performed music in one or two voices.
- 9-12.ME.RP-3.0** Compose the rhythmic aspects of a bass line added to a given soprano line, following conventions of the 18th-century chorale.

**Rhythmic Devices—Musicians Use Established Rhythmic Devices to Expand Expressive Possibilities. These Devices Often Achieve their Effect by Challenging the Regularity of Meter or Transforming Rhythmic Patterns**

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- 9-12.ME.RD-1.0** Identify rhythmic devices in— a. performed music b. notated music.  
**9-12.ME.RD-1.0** Identify and apply procedures used to transform rhythmic patterns in— a. performed music b. notated music.

**MUSICAL DESIGN**

**Texture—As the Substance and Structure of a Physical Object Provides Tactile Texture, the Substance and Structure of Music Provides Aural Texture. The Texture of a Musical Passage Is Based on the Manner in which its Layers Are Produced and Distributed and How They Interact to Form the Totality of Sound**

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- 9-12.ME.TX-1.0** Identify texture types in— a. performed music b. notated music.  
**9-12.ME.TX-2.0** Identify texture devices in— a. performed music b. notated music.  
**9-12.ME.TX-3.0** Describe relationships among musical lines, including the number of lines present in a passage and the position of a line in relation to other lines in— a. performed music b. notated music.

**Timbre—As We Perceive Distinctive Qualities of Imagery, Taste, Smell, and Touch, We Can Perceive Distinctive Qualities of Musical Sound, Known as Timbre. Timbre Is Based on the Specific Instruments and/or Voices Used for Performance and the Physical Manner in which They Produce Sound**

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- 9-12.ME.TB-1.0** Identify and apply tempo markings, including those that indicate adjustments to the prevailing tempo, used in— a. performed music b. notated music.  
**9-12.ME.TB-2.0** Identify dynamics and changes in dynamics in— a. performed music b. notated music.

## FORM

**Form—As with Language, Music Exhibits a Structural Aspect Known as Form, in Which a Musical Composition Is Organized in a Hierarchy of Constituent Parts. The Specific Ways These Parts Are Related, Contrasted, and/or Developed Produce the Unique Profile of an Individual Composition. Specific Formal Types and Functions May Be Identified When Parts of a Composition Follow Established Melodic-Harmonic Patterns or Fulfill Established Roles within the Overall Hierarchical Structure**

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- 9-12.ME.FM-1.0** Identify the beginnings, ends, and lengths of phrases in— a. performed music and b. notated music.
- 9-12.ME.FM-2.0** Identify the basic units of phrases (i.e., motives) and melodic/rhythmic procedures involving these units in— a. performed music b. notated music.
- 9-12.ME.FM-3.0** Describe melodic relationships between phrases in— a. performed music b. notated music.
- 9-12.ME.FM-4.0** Identify periods in— a. performed music b. notated music.
- 9-12.ME.FM-5.0** Identify common sections in— a. performed music b. notated music.